## PLEA FOR THE WAR

TAVE playgoers begun to resent cent productions, a petition asking that precedents, the director of the Ruma-war plays? Sam H. Harris, the play be "Three Faces East." | nian Imperial Theatre of Bucharest | The young Polish girl had already partner except in the actual business of the theatre, for which he has proved a genius-confesses a polemic interest in this question. "Such playgoers I pity," remarked Harris, feeling we don't want to forget our twenty years of resentment. The real war plays are only beginning to come.

"I am not speaking as a theatrical I've never let my theatregoing become an insider's business of watching plays or players. When the day comes that I sit in an audience, taking mental, managerial notes on the technique of an author or the 'method' of an actor I will have to change my ouslness. All day long I work over matters of the theatre; but it might



VIOLET KEMBLE COOPER DEAR BRUTUS."

be law or banks or buttons-because go to the theatre at night just as any other worker goes, for a change and diversion.

"I can get as much fun out of a George M. Cohan comedy as though never had the jokes tried out on meas in the case of 'A Prince There Was' them. Of course I can get fun out loan soldier taste. While an Amerwhile the said author was making of almost any good comedy, the same as I can get pleasure out of any good "Just now I am a war play fan, or

fanatic. I could go every evening to a good drama that centralizes or touches upon the war. Evidently I am one of a large public in this predilec-tion. Consider the success of 'Friendly' Enemies, 'The Better 'Ole,' 'The Big Chance,' 'The Crowded Hour,' 'Under Orders' and 'Three Faces East.' This in itself indicates how most playgoers feel toward the war play. Still one hears, one reads, such absurdities a this: 'The war play is doomed. There

can be no more war plays.'
"Of course the same thing was said all through the war, both here and in England. It was argued that for our soldiers' sakes we must fill our theatres with futile farces or light musical pieces. The soldier on leave should have no reminder of the war when he went to a theatre! Yet the interestng discovery was made in London playhouses, where 'By Pigeon Post' and The Better 'Ole' were reigning successes, that the greatest demand for sents came from uniformed men. In America-I speak from actual experionce in the case of 'Three Faces East' -the same preference of soldiers for the war play has been manifest. But now the war is over, what? Well, the fighting men are not yet tired of war plays. This very morning I had from France, signed by a large numher of boys in the Twenty-seventh Di-vision who read that Mr. Cohan contemplated sending over one of our re-

## Where the Plays Change.

SHUBERT-RIVIERA-A. H. Woods expects to carry Harlem heavily this week with "Eyes of Alma Tell is appearing in this play by Max Marcin and Charles Guernon supported by the company that had to wait a whole year at Maxine Elliott's Theatre before they could start to see America, including Har-

STANDARD - Fritzi Scheff will blaze the trail along upper Broadway with "Glorianna," which is a musical comedy rela-tive of "Pollyanna." John Cort will present this recipe for happiness by Catherine Chisholm Cushing and Rudolf Friml with a competent company, including a 100 per cent. beauty chorus that is capable of registering many foot pounds of energy.

LOEW'S SEVENTH AVE-NUE-William Hodge, in "A Cure for Curables," will show how typically American he can be when put upon his mettle. The comedy was written by Earl Derr Biggers and Mr. Hodge, who replaced Lawrence Whitman as a collaborator. An able cast will aid Mr. Hodge in revealing just how exciting a rest cure sanitarium can be for persons

MANHATTAN OPERA HOUSE—With the last week of "The Little Teacher," the comedy by the late Harry James Smith, Mary Ryan enters on the homestretch in demonstrating what can be done by a country schoolmarm whose heart and mind work more than the regulation eight hours per day.

whose original idea was to re-

the war as we would an old cloak? tained there. Now that we have won the war, do we want to forget it? Why, that wouldn't be human nature. If American drama is a reflection of American life and

"The theatre follows, it does not an-

emotion. When it does anticipatemanager or producer," Harris pref-this observation I borrow from Mr. aces his argument, "but as one of Cohan—the theatre goes awry. Our the general public who go to the the- futuristic playwrights know this only atre to be entertained. I like this too well. Critics have the same axiom form of entertainment so well that in mind when they assert that the great play of this war will be written the value placed upon perspective!
"We know that the memorable plays

of the struggle-D'Annunzio, Brieux, lated to fire the ambition and pique Kipling, Bennett, Barker, Jones among the vanity of any stage beauty! has been silent during the war because hair, was even then something more his services have been given to the than a mere Lemberg specimen of cause. Having experienced war, is it what is now come to be known in the not likely that the dramatist will write of war? "He may touch upon only a phase of

the conflict—the phase most vital to himself or best adapted to his own talents or technique-but be sure of one thing-the warrior playwright is going to write a war play. And if it is entertaining the public will welcom

it with open arms-via the box office. "War has furnished the theme for 75 per cent. of the world's great dramas. Think back over your Euripides, your Sophocles, your Shakespeare. Ibsen's big plays were of war. Can anything in his domestic dramas compare in splendor with 'The Pretenders. The Warriors of Heigoland' or "Emperor and Galilean'? The finest achievement, to my mind, of a contemporary dramatist is The Tragedy of Pompey the Great,' by John Masefield,

"Yet Pompey's war and the ideals he fought for are nothing to those of our own war. Nor is the motif of Pompey, 'the upright soul is safe,' any grander than our own motif, recently defined by President Wilson, 'What the world now seeks is the dignity of the performance of right.'

"I am not clamoring for war plays of propaganda nor for reconstruction plays that are lesson laden. But the that any American playgoes met the author and had that had war for its theme offends would resent an entertaining play me. In the same way gibes and objurgations over war plays seem to me in



ADA MAE WEEKS . . over while wounded soldiers are still

in our own streets and hospitals-our hearts must still be in the war.
"The best the theatre can do is to voice what the heart feels. Then how can the war play be doomed? Of course it isn't, and it won't be-not for twenty years nor for twenty times twenty years. So the playgoer who has already begun to resent the war say I'm sorry for him. Who is?"

THE KALICH ART AND RACE.

UOH has been said and written about Bertha Kalich, about her art and the almost insuperable obstacles she was obliged to surmount before attaining her present position on the English speaking stage, but it is doubtful whether there are more than a dozen persons in America who are familiar with the most significant of all the astonishing facts in the career of the Polish born star of "The Riddle: Woman" at the Fulton Theatre.

Outside of her friends and compa triots, Marcella Sembrich, the late Helena Modjeska, and a handful of others, the true facts regarding the beginning of the Kalich career have been thus far held as a profound secret—a secret which the actress, though the primal cause for concealment is long past, even now some-what rejuctantly allows to be divulged

That secret is that it was the Kalich face and figure, not the Kalich ability, which won for her as a 14-year-old girl a place in the chorus of the Skarbek Theatre at Lemberg; that it was the Kalich face and figure, rather than her dawning promises as an ac-tress and singer, which kept her there for two years and which at the ex-piration of that period had become so well known to the impresarios of that

war plays? Sam H. Harris, the play be 'Three Faces East.'

The playses begun to resent the productions, a perturb as a line in in Imperial Theatre of Bucharest The young round give developed an excellent soprano voice which had been heard in small roles.

by a dramatist yet unborn. Such is self secretly all the while with the stincts as an artist. mastery of the Rumanian tongue.

"We know that the memorable plays of the civil war—'Shenandoah,' 'Secret career ever presented such a dilemma. her to consider stoically the other Service, 'Captain Jinks,' 'The Girl I The possibilities involved in the ven- horn of the dilemma. If she should Left Behind Me'-came years after the ture were dazzling. To appear upon fail at her Bucharest debut! If the conflict. 'The Copperhead' was pro-the stage of the Rumanian National new "beauty," weighed in the hostile duced only last season. But if we must give over the great play of the recent director and to "make good" with the ment, should be found wanting in this and Skalski, both of whom had taken world war to posterity most of us can hostile audience she would be sure to or that, Bertha Kalich realigned only special interest in her from the time special interest in her from the that many fine war plays will be writ-tility she was equally sure to en-ten during the next ten years. Not to counter in the regions back stage hope of perfecting herself in the tech-Bertha Kalich signed the contract calls, most of them brought with speak of new writers who may emerge among her fellow players of alien race nique of acting outside such limited from the war, consider the established and allen religion and alien prejudices, opportunity as that offered by the into her hand. playwrights who have seen the thick This was indeed something well calcu- ghetto theatres.

PLAYS THAT LAST.

Astor, "East Is West"; Be-

lasco, "Tiger! Tiger!"; Belmont,
"The Little Brother"; Bijou, "A
Sleepless Night"; Booth, "The
Woman in Room 13"; Broad-

hurst, "The Melting of Molly"; Casino, "Some Time"; Central, "Somebody's Sweetheart"; Cohan,

"A Prince There Was"; Cohan & Harris, "The Royal Vagabond"; Comedy, "Toby's Bow"; Cort, "The Better 'Ole". Criterion, "Three Wise Fools";

cion, "Three Wise Fools"; Eltinge, "Up in Mabel's Room";

Empire, "Dear Brutus"; Forty-

fourth Street, "Sinbad"; Forty-eighth Street, "The Net"; Fulton,

eighth Street, "The Net"; Fulton,
"The Riddle: Woman"; Gaiety,
"Lightnin'"; Globe, "The Canary"; Greenwich Village,
"Hobohemia"; Harris, "The Invisible Foe"; Henry Miller's,
"Mis' Nelly of N'Orleans"; Hudson, "Friendly Enemies";
Knickerbocker, "Listen Lester";
Liberty, "The Marquis de

Liberty, "The Marquis de Priola"; Little, "Please Get Mar-ried"; Longacre, "Three Faces East"; Lyceum, "Daddies";

East"; Lyceum, "Daddies"; Lyric, "The Unknown Purple"; Maxine Elliott's, "Tea for

Three"; Morosco, "Cappy Ricks"; New Amsterdam, "The Velvet Lady"; New Amsterdam

Nora Bayes, "Ladies First"; Playhouse, "Forever After";

Plymouth, "Redemption"; Princess, "Oh, My Dear"; Punch and Judy, Portmanteau Plays; Republic, "The Fortune Teller"; Selwyn, "The Crowded Hour";

Shubert, "Good Morning, Judge"; Thirty-ninth Street, "Keep It to Yourself"; Vanderbilt, "A Little Journey," Winter Garden,

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The fact is nearly every fa- But Bertha Kalich, with her slant the better judgment of the two famous mous dramatist of the allied nations Oriental eyes, her olive skin and raven directors of the Skarbek, Kaminski assured her an appearance in certain potent wespon against the organized

by habit quite a silent war play fanatics assume, thrown off the subsidized stock company mainin the repertoire of the opera produced at the Skarbek during the last At that time Bertha Kalich didn't year of her engagement there. She know a word of Rumanian, but that was also conscious of an inordinate was a slight handicap compared to the desire to act. Her family, from religobstacles of her race and religion. It ious prejudices, had utterly discounterequired considerable persuasion on nanced all consideration of their daughthe director's part to get her to sign ter's following the career of an actress, the contract—a contract which would though they had compromised with carry her, a Jewess of the most orthoticipate national or world thought and dox faith, into the most Jew-hating mitting her to appear in pantomime country and capital in all Europe. For and singing parts. The realization in the Bucharest of that time, twentyfive years ago, no Jew was permitted Skarbek was due largely to the beauty to buy a seat or enter any theatre outside his own ghetto. For three months figure delicate to fragility, stung the Bertha Kalich kept the contract up young girl's racial and religious pride her sleeve, still unsigned, busying her-quite as much as it humiliated her in-It was this thought in the back of

The hazards were great, but the

young girl took the chance. Against bearing the signature of the Rumanian

three months after it had been put them under their military cloaks and

she had obtained a counter document made no bones about concealing Imperial Theatre management, which face, it so turned out, was to prove a

AMUSEMENTS.

roles of certain operas and operattawhich she named most explicitly and which had been selected by her as rehicles, not for the exploitation of her physical beauty, but of her ripening voice, her personality and abilities of the audience, and even before the as an actress.

In order to have these provisos written into the contract, Bertha Kalich stood adamant. On one point only did she acquiesce to the wishes of the director of the Imperial Theatre and that was in the selection of the piece for her debut. "La Dame Blanche" had been chosen by him for this occasion and inasmuch as the young prima donna was shrewd enough to realize that any role which gave her an opportunity of appearing primarily as a beauty before her first the best role, she accepted. Then she inquired the date of the first reearsal, and proved to the astonished director that she had already a fluent knowledge of the Rumanian tongue She was then 17 years old, and that was in the spring of 1894.

Less than three weeks later the young beauty from Poland made her debut in the title role of this blithesome operetta before one of the most fashionable audiences ever asscrubled in the Rumanian capital, and w. c'i included no less personages than Charles. Down to the present day that performance of "La Dame opera capes divers specimens of over-She did not sign it, however, until ripe fruits and vegetables which they But the beauty of Bertha Kalich's

IN THREE WISE FOOLS"

anti-Semitism which had gathered to which in the subsequent excitement assail her that night. At her first aphad been forgotten and were now a pearance there was a murmur of remonstrance, a few hisses, which were as they rolled from hidden paper bags quickly rebuked by the major portion and other places of concealment. end of the act the girl knew she had won. At the end of the second act there was an ovation and repeated curtain calls for the erstwhile intended



AMUSEMENTS.

### AT THE HIPPODROME.

Charles Dillingham intends to spring some new surprise this in the pageant "Everything," like the famous occasion last week when Fatty Arbuckle, the film star, umpired the baseball game among the elephants and one of the pachyderms showed by his actions that he had mistaken Fatty for a brother player. It was after this episode that the El Rey Sisters signed a contract to do their skating act in a new revue for Sir Alfred in London this summer, evidently fearing that Fatty's presence on the stage had made the boards unsafe for them. This is not the first act that foreign producers have borrowed from the Hip, the flag spectacle simi-lar to that in "Hero Land" being introduced at the Casino de Paris and the effects of "Lampland" being on their way to South America, but the Hip manager is so generous he

doesn't give a darn. Last week a donkey was born in the house stables, and after Poodles Hanneford circulated a paper asking for an appropriate name the returns up moment of going press showed that "Bevo," with 1,364 votes, was leading, and "William Jennings Bryan," with 978, was in second place, as usual. More about this next week.

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